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THE YANTRAM

Indira Gandhi National
Centre for the Arts

THE YANTRAM



Swami PRATYAGATMANANDA SARASWATI

Indira Gandhi National

(Modern Exponent of Indian Mysticism)

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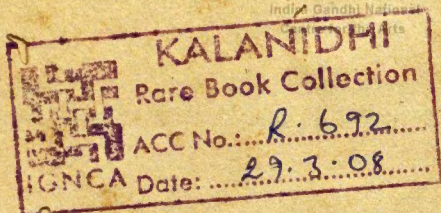
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PUBLISHER'S NOTE

The following notes were written especially for Dr. H. Jacobs—a German Doctor of Psycho-analysis and Psycho-therapy, a man versed in the sciences, a deep student of Metaphysics and Mysticism, especially Indian, both theoretical and practical. In one of his several meetings with Swamiji, he called his attention to a well-known Yantram or Mystic Diagram, viz. the *Shat Kona* (interlaced triangle) and asked for his interpretation of this. Swamiji's interpretation is, apparently, unorthodox, and sweeps over a wide range of the problems—and one might add, riddles of creation and our own vital reactions thereto. The matters dealt with in these Notes are abstruse and technical, and require a close, specialised study. The rational synthetic approach herein to mystic problems and their practical bearings was appreciated by Dr. Jacobs, and also by an American Professor of the Philosophy of Science to whom the Notes were given for perusal. Our hope in publishing these Notes is that other competent interested readers may also share their view.

Yantram or the Mystic Diagram plays an important role in mystic doctrine and practice everywhere. The one examined in these Notes is typical: to study it is to study the basic factor of the creative process and our progress along what here has been called 'the home line'.

If this publication should receive the measure of attention that the importance of the matter dealt with deserves, other publications on Mantram, Tantram, Kundalini, Ardha Mātrā, and so on, may, it is hoped, follow

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PREFACE

YANTRAM—What it means ?

YANTRAM, in ordinary use, means a mechanism or organ for doing work in an effective, systematised manner with a view to achieving a definite end. Such work, evidently, implies *three* things : the *End*, setting the principle or rule of action ; the *Means*, setting the combination and co-ordination of the forces doing the work ; and the *Method*, setting the necessary conditions and practical lines of such action. In scientific analysis, the first gives *formula and equation* ; the second, *diagram and design* ; the third, *function* according to plan, and with respect to given or assigned conditions. Basically speaking, these three are *Mantram*, *Yantram* and *Tantram* respectively. One may call them *Rule*, *Ruler* and *Ruling* ; or Principles of Law, Code and Procedure ; and so on. With respect to anything that is or becomes, they answer the three root questions : *Why*

is it so ? *What* makes it so ? and, *How* is it so ? Obviously, the three are inter-related.

In the word YANTRAM, one should seize upon the root *Yam* [pronounced as यम् (*Iyam*) and not as *Jam*], note what that root means and implies, and correlate it with the root principle वीजम् (*Vījam*) of वायु (*Vāyu*), which is also यम् (*Yam*). वायु (*Vāyu*) is Cosmic प्राण (*Prāṇa*) or *Elan Vital*. It is the cosmic Fund of both potential and kinetic power as a whole, that is, without abstraction and limitation as material, vital or mental. When this Power as whole operates as a system of Control ('Yam'), as a 'Ruler', with respect to a given end or objective, it is यन्त्रम् (*Yantram*). It is essentially, therefore, a Power disposition and design, not a mere model representation, picture or graph.

It is superficial thinking to look upon the Mystic Yantram as symbolic or pictorial. It is dynamic—शक्ति-लेखा (*Shakti-lekhā*). But in the understanding and appreciation thereof it is more suitable to begin with the sketch-drawing, graph, and so on. But the initial approach should be such as to open up newer

and fuller vistas of complete dynamic import and significance.

The Means यन्त्रम् (*Yantram*) will signify nothing unless we can show it in the context of the entire movement from beginning to end; unless the picture of the event can be exhibited in its entire dynamic set-up. A boat on the river pulled by two ropes in directions making an angle gives no intelligible meaning of its actual movement unless we are able to resolve the resultant effect into its constituent parallelogram. This instance is typical. Examine an organism, a crystal, a molecule, an atom. Inspect any planned structure in human or natural scheme. The structural design is laid upon a functional plan, and that, again, upon a dynamic scheme or power-pattern. It is the last that controls—यम् (*Yam*)—and rules. What is *this* behind any situation that presents itself, any event that takes place? That is the be-all and end-all question. And power, as we have noted, is only abstractedly and segmentally 'physical'.

Nevertheless, it is the analysis of physical science and mathematics that sets the first

model and draws the first sketch suggesting the fuller and more basic pictures. We are in quest of fundamental 'ground plan'—the heart and core-picture of Power. In other words, of हल्लेखा (*Hallekhā*).

In this vital quest, it is possible that one can catch or miss the 'direct home line'. Even systematised, scientific pursuit has oftner than not strayed off the right track and missed the correct orientation. It has been said that intelligence is a tool-making organ. So there has been no lack of tools, instruments, appliances. They serve a variety of ends and purposes. But of what positive lasting, fulfilling and harmonising value have been most of these ? Are they in affiliation to the 'far-off divine event to which all creation moves ?' Do they even suggest that there may be, all appearance to the contrary notwithstanding, 'a divine purpose and end' at all inspiring the basic scheme of creation ?

The question cannot, particularly at this critical world juncture, be evaded or postponed. Without boldly facing this, we cannot quit the fatal quicksands of maladaptation

and vicious circle, both subjective and objective, in which we have been caught.

Hence Power शक्ति (*Shakti*) as whole has to be understood and appreciated with its appropriate मन्त्रम् (*Mantram*), यन्त्रम् (*Yantram*) and तन्त्रम् (*Tantram*) in the senses above noted.

We imagine, for instance, that we are now near, if not actually at, the core-picture of at least material being and behaviour. Our equations have, at any rate, a reassuring look of thorough and compact reasonableness. Deceptive is not that look.

But the equations have, in practical application, ominously equivocated and not helpfully equated the basic queries and discrepancies in the appreciation of creation and existence. So, possibly, only a side-door to an antechamber of what Reality resides in has been opened.

यन्त्रम् (*Yantram*), in its fullest context and co-ordination, must evolve from the First Principles of Creation.

The potency of यन्त्रम् (*Yantram*) or Power Diagram, in all relevant dimensions, varies in geometrical ratio (so to say)

according to the refinement and purity of the power-field composition. Hence what controls the intra-atomic field of energy is enormously more powerful than mechanical, chemical or molecular systems of control.

If by प्राण (*Prāṇa*) is meant not simply vitality or biological entity, but an all-pervasive cosmic principle of renewing and creative activity, then प्राणिक (*Prāṇik*) control ought to be more powerful than atomic. Modern science and modern methods must now essay to make that प्राणिक (*Prāṇik*) control available in an increasingly helpful measure. For, in such availability lies all hope of harmonised, creative progress. The consummation of such progress can be reached only by opening ह्रल्लेखा (*Hṛllekhā*) of things by Yoga where the Spirit reigns as Perfect Power and Perfect Harmony.

Therefore, यन्त्रम् (*Yantram*) must be traced from the Magnum Matrix [Perfect Power positing itself as the Perfect बिन्दु (*Bindu*)], down to our appreciated planes of Magnitude, Number and Space-time. यन्त्रम् (*Yantram*) should affiliate all our known and appreciated matrices to the Magnum Matrix. And this

affiliation necessarily bears the character of a logico-mathematical descent.

The drawing on the cover looks, apart from the internal scheme of the interlaced triangle, like a flower in partial bloom, with six symmetrical (say, parabolic) petals joined at the stem axis by two others, one at each side of the axis, which are still 'hidden' and unfolded. The two 'hidden' stem-buds are marked with *plus* and *minus* signs.

Basically this means the six-phase functioning that becomes patent (or manifest) in the analysis of any creational entity or event (as pointed out in these Notes) ; and the two hidden axis buds are or represent, the Mystic अर्ध-मात्रा (*Ardha-mātrā*), on either side of the बिन्दु (*Bindu*) and its axis of self-projection : they link up, both in the sense of evolution and of involution, what is patent and manifest with what is radically there as the potent and un-manifest. The entire scheme is supervised by *Om* at the core or हल्लेखा (*Ḥṛllekha*). ओम् (*Om*) itself in its 'rise' shows this eight-phase pattern in dynamic creation.

These, for instance, represent the eight-phase pattern : पराव्यक्त—बिन्दु (*Parāvyakta—bindu*), व्यक्ताव्यक्त—सेतु (*Vyaktāvyakta—setu*), व्यक्त (उदित—नाद—*Udita—nāda*), अ, उ, म, (*A, U, M*) व्यक्त (विलय—नाद—*Vilaya—nadā*), व्यक्ताव्यक्त—सेतु (*Vyaktavyakta—setu*).

Ponder also over the relation of this diagram to the famous mystic mantram :

ॐ पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदचयते ।

पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

“*This is Full, That is Full : Full evolves from Full :*

Full taken from Full remains Full.”

In this मंत्रम् (*Mantram*), the two mystic words, viz., उदच्यते (*Udacyate*)* and आदाय (*Adaya*) (taken out and taken in) stand respectively for positive and negative *Stem-buds* or अर्ध-मात्रा (*Ardha-mātrā*).

THE YANTRAM

I

THE YANTRAM AS SYMMETRY IN CREATIVE EVOLUTION

Consciousness is Power. As this is an identity, its simple converse is also true—Power is Consciousness. Consciousness is of Being and Becoming. So Power is to Be and Become. Power posits itself as Will. Hence Will-to-be and Will-to-become. This is *Kalā*, which, as Basic Desire, is *Kāma-Kalā*. Cosmically, it is what informs, formulates, shapes, patterns.

Kalā, as such, is not aspect, phase or partial. It is the Evolvent Principle which evolves as these. And these are evolved: creative evolution begins. But how can this be in an absolutely homogeneous Continuum which Consciousness-Power (*Cit-Shakti*) foundationally and persistingly is? On a

lower plane, it is like producing a vortex-ring atom in the perfectly elastic fluid of Aether (of classical Physics). It would not be possible if *Cit-Shakti* were pure self-manifestation or *Prakāsha* only. But *Cit-Shakti* is *Vimarsha* also. That is to say, it not only is and manifests Its own being ; but It also becomes and manifests what It becomes. *Prakāsha* and *Vimarsha* are not isolable. This is shown in God Mother Kālī. There Kalā, in this fundamental context, is Kālī.

For the purpose of evolution, Kalā or the Will-to-become must 'gather' the Foundational Power-Continuum into a 'Point'. And the Point must be perfect Potency and readiness to become, create and evolve. It is the Perfect 'Seed' of all possible creation and evolution. So it cannot admit some possibilities and shun others.

The Bindu (the Continuum gathering itself perfectly into the Point) is the Cosmic Seed or 'Semen' ; yet, in itself, it is acosmic in the sense that all cosmic potentials have their 'apex' or perfection, and cosmic actuals also have here their 'base point' of complete

evanescence. It is the perfect Point of both cosmic origin and end. All movements start and finish here. Cosmic possibilities are full ; cosmic specifications are nil here. It is that where the 'full' and the 'nil' co-exist. It is the Mystery *Nexus* that connects the Alogical Absolute with what is Perfectly Logical (Pure Reason). It is metaphysical in the sense that though immanent in, it transcends cosmic experience. Any element or 'Unit' of cosmic experience must have the Bindu at its 'core', as its dynamic matrix, its 'base' of equilibration and repose. *Shiva-Shakti* are in coalescence. The Bindu is meta-geometrical in the sense that all dimensions not merely of space-time (x, y, z, t ; and so on) but of other predicable co-ordinates, evolve from the Bindu, from which any specified 'frame' can choose its own system of co-ordinates. Any scheme of analysis and synthesis, of differentiation and integration, has to start with, rest on, and finish with the Bindu. Examine this position with reference to any system of curves (*e.g.* the conic sections) and their governing equations

(e.g. the general equation of the second degree). An equation has, commonly, to be reduced to a pure pattern in which the right-hand side is zero which stands for Bindu (as the point of evanescence and equilibration). Given in that pattern, the roots and their relations are worked out (as in the Quadratic Equation). In differentiation the functional increment (h) must be taken to the point of evanescence so that you can evolve the differential co-efficient (dy/dx), giving you the true rate of change in a configuration. In integration, zero and infinity are the two natural limits, and both these coalesce in Bindu. Bindu projects out of itself the two 'poles' (zero and infinity, plus or minus) which make integration possible and appreciable. In the four-dimensional appreciation of the universe, the Bindu is represented at the intersection of 'now' line and 'here' line, as the 'here-now' point. So on. Recognise the Bindu in the tracing of vital and mental processes. But all this is in the 'evolved' picture—in *Kalā*—meaning, in such context, aspect, phase or partial.

In the foundational context, Bindu is Will-to-become and is perfect potency and readiness to become. It is Evolvent Power as perfect proneness. For the purpose of actual evolution, drawing of not only this but all possible cosmic diagrams, what it does first of all is to evolve a 'fundamental frame' (as in Mathematics the Cartesian, Polar and other systems of co-ordinates).

But what can the fundamental frame be with reference to the cosmic diagram going to evolve? It can be thought as this: a given plane in the continuum, represented by a 'line' of homoplanar continuity. You may call it the 'Axis of homoplanarity'. All other possible planes (in all possible dimensions) 'touch' or 'cut' the given Axis, making 'cones' or 'angles'. Of these, the right angle gives you the vertical line. But we are not yet in Geometry. Think of the 'cone' or the 'right angle' basically and cosmically.

The 'foundational frame' of the cosmic picture yet to evolve must be one of straightness and simplicity. The oblique and curved come later. The First Principles

in their primordial processes do not have them.

THE FIRST POLARITY—VAMA AND DAKSINA

So Bindu or Perfect-Power Point, in its first movement becomes the Axis of homoplanarity. Yet it is and remains its 'origin'. Then, from itself as 'origin', it moves up and down vertically. Before that, there was the right and left movement along with given Axis. We have, necessarily, to speak in spatial and temporal terms; but the First Process is not in space-time. The rationale, however, is to evolve directed or vector function from the basic undirected. *Shakti* becomes *Shakti-leña*. And this evolves the *plus-minus* polarity which is at the base of all cosmic polarity. While evolving such directedness and polarity (without which two, creation is not possible), Bindu still remains the 'neutral origin' (*cf.* a magnet).

THE SECOND POLARITY—DUPLICATION AND INVERSION

Besides oppositely directed polarity, the cosmic design requires a third 'co-efficient'—a

closed, bounded, defined, specified 'sphere' being generated. But how can this be in a perfectly homogeneous field which is a continuum? The foundational frame with opposition of 'sense' as the first beginning of polarity is already there. But it is not enough. Suppose a point moves straight *ad infinitum*. It does not enclose. It moves right and left, up and down. Still it does not enclose or envelop. It could, if possible, move in a circle, ellipse, etc. But in this, 'pure' descent, curvature is not yet allowed. Nor does the Principle of Least Action demanding the shortest route permit it in a 'pure' *plenum*. So, for actual creative process, the Bindu must evolve itself as a *Trikona*. By the middle perpendicular line, it can, of course, show its evolved Δ , in a manner of polar opposition and association. But, for a fuller and more dynamic polarity, it has to duplicate, along its Axis, the evolved Δ as one up and one down. Think deeply what the first act of division, and the second act of duplication mean, basically and cosmically. Think, incidentally, also of cell-division

and duplication. Look deeply into other cases also.

But, by these two acts, Bindu has added but one more *Kona* to the three already evolved. For creation one must have basically, $3 \times 2 = 6$ *Konas* to work upon. (Consider, for example, how in Trigonometry, the original 3 ratios are duplicated and inverted). Creation cannot evolve, as it has evolved, from pure patterns presenting only 'touch fronts' to one another, being simply juxtaposed and confronted with one another. It requires a 'merger principle' for integration. The factor of co-efficiency and co-influence must come in.

The Primary Power Δ must, for the purpose of the creative process, evolve as the two 'interlaced' *Trikonas*, Δ presenting a symmetrical, poised and balanced hexagon pattern. And each apex of the hexagon must be dynamic so as to recreate itself according to basic scheme. 'Interlacing' means interpenetration and co-ordination of the polarised patterns (e.g. the impregnated ovum, matching of blood, etc.).

The Primary Power Δ must be interpreted according to relevant context. It is, for instance, Point-Process-Pattern (or Product)—*Bindu*, *Nāda*, *Kalā* (in the derived sense), respectively. It may be *Ichā*, *Kriyā* and *Jñāna*. As standing for the first creative sound, *Om*, the three sides are *A*-function, *U*-function and *M*-function. We, on our plane, do the *Om*, as a wave pattern. It rises from the Primary Axis of *Madhyamā* on which the *Bindu* rests. It returns to it. But the wave pattern is a 'curving up' of the Δ pattern. Take other instances and illustrations.

In the hexagonal scheme, each basic function (such as *Ichā*, *Jñāna*, etc.) is duplicated, polarised, opposed and co-ordinated. The Hexagon is the basic pattern of cosmic symmetry in polarised manifestation. Analytically, you must investigate on a system of $3 \times 2 = 6$ co-ordinates. Every *Bīja Mantram* exhibits them : e.g. in *Om*—*A*, *U*, *M*, *Nāda*, *Bindu*, *Kalā*. Try to pattern *Om* hexagonally. Also ॐ (Klīng) or ॐ (Aīng).

Each of the three co-factors, *A*, *U*, *M*, has to be 'done' as 'Nāda-wise' or 'Bindu-

wise', and *Kalā*, the pattern Principle, is to see to it that in the process, the functional tone, symmetry, balance and repose are maintained. For instance, if by dy/dx we get the true rate of changing function from the 'rising' *Om* to the setting *Om* in *Gāyatrī*, in each of the six phases (mark six) the values obtained must be symmetrical with respect to one another; and, what is all-important, at the Basic Bindu, the dy/dx must be $=0$, or, as nearly as possible to zero. Because ' dy/dx of a constant is zero. Trace also the evolution of Number from this Mystic Constant, e.g. $3 \times 6 \times 6 = 108 = (3^3 + 3^3) \times 2$, or $2^2 \times 3^3$. The theory of Numbers and the basic rules of addition, multiplication, etc. must evolve from the Dynamic Point.

The 'Mathematical Universe' of Physical Theory is now recognised. Metaphysical Theory should make this follow from its First Principles. It is also seen that Nature, left to herself, works in crystals and patterns. So Symmetry and Harmony must be in the essentials of Natural Scheme. Follow up these essentials to their fundamentals.

SYMMETRY AS BASIC NORM IN CREATION

1. *Power posits itself as Bindu (Perfect Will-to-become).*

Power *posits* itself. This regarded as perfect Potency and readiness to evolve is *Bindu*. The first *posture* of *Bindu* is the Will (Kalā) to see its perfect Potency as perfect Patency. This 'seeing' is *Ikshanam*. But this 'seeing' or 'realising' of Patency takes on the character of a movement or process. Whence 'planes' and 'phases' and 'aspects' (Kalā in the derived sense).

The first plane and phase to appear are the Axis of homoplanarity, and the phase of 'origin' about to evolve the basic opposition of 'sense' (polarity). As homoplanar, Power (=consciousness) 'sees' itself as continuing even in a given state. We may call this *Bindu* seeing itself as *Nāda*. *Nāda* also sees itself as and in *Bindu* after being evolved, 'seen out' as in *Om*. Like *Kalā*, *Nāda* has a more fundamental meaning also. Here *Bindu*

'sees' itself as *Nāda* ; but one can say also that *Nāda* sees itself as *Bindu*. *Nāda* here is the alogical Continuum of Power-Consciousness. *Akhanda-Vyāpikā Cit Sakti=Brahman=Nāda* ; *Pūrṇā samrodhikā Cit Sakti=Brahman=Bindu* ; *Pūrṇā samrodhikā* is also *Pūrṇā sam-sādhikā*. Power as Perfect 'focus' is Power as perfect 'fount'.

2. *Bindu posits itself as the Axis of Nāda.*

Bindu again, as the 'origin' of the axis of homoplanarity is the 'secondary' one. It is the first evolvent evolute. The first homoplanarity too, evolves into a number of planes. These may be 'right' or 'oblique'. As 'right' the planes are, basically, seven, corresponding to seven *Vyāhritis*. If each of these be called a kind of *Nāda*, then, taking also into account the 'fundamental' *Nāda*-continuum and *Nāda* as the Axis of homoplanarity, we have, altogether, nine forms of *Nāda*.

3. *Nāda posits itself as Magnitude and Number.*

From *Nāda* so manifest is evolved the Order of Magnitude (Parimeya) ; from the

Polar opposition and phase-presentation is evolved the Order of Number (Samkheya). Polar opposition gives the limit of $+\infty$ and $-\infty$; and phase-presenting (*e.g.* in a system of waves) makes the 'counting of times' which is Numeration. It is the interval between one phase-presentation and another 'intuiting' itself as such. In a wave, for concrete example, the 'length' gives magnitude, and 'frequency' number.

4. *Nāda-wise and Bindu-wise.*

In Power positing itself as *Bindu*, there is, as yet, no polarity manifested of *Nāda* and *Bindu* ; they are in alogical coalescence. They have not yet 'seen' themselves mathematically—as magnitude and number. Mathematics is 'born' with the Axis of homoplanarity—the 'homo' polarising itself as 'somo' (Magnitude) and 'mono' (Number). Magnitude's basic urge is for evenness and homogeneity—for expansion, free and unbounded. Number's basic urge is for unity, for convergence for complete integration. 'Somo' and 'Mono' impart therefore, a dual

character to the axis of homoplanarity. Every process in creation hinges upon, and tends to converge and merge into 'origin', where *Bindu* is. Creative process is 'original'. This is process or movement as *Bindu-wise*. This converges, gathers 'home', into fulness as well as quiescence, all process in creation. If the mutual inclination of any two processes be represented by a *Kona*, this is nil when the *Bindu* is reached. It is the point of fulness in the sense that it is *upon* this that any process-line completes its whole round of movement. On the other hand, every process-line flows out and spreads and expands from the *Bindu* as the ultimate springhead. This^o is *Nāda-wise*. The first opposition of 'sense' in the axis of homoplanarity is, thus, representable by this cosmic movement of 'flowing in' and 'flowing out'. The Mystic Spring expands into an ocean of manifestation ; and the limitless ocean gathers itself into the fathomless spring. The ocean expands, but it never exhausts the spring. Magnitude grows and multiplies but Number claims all as one family, and relates all by

'one' equation. That, at least, is the basic urge of 'somo' and 'mono' to unite themselves as indivorceable couple.

No knowledge, no science, no realization of reality would be possible if the 'somo' and 'mono' aspects of the Fundamental Axis were not thus coupled ; in other words, if there were not a Mystic Point which is both 'all in' and 'all out'.

Consider an atom, a nucleated living molecule, a type, a self, a person. Study each *Nāda-wise* and *Bindu-wise* ; that is with respect to the 'origin' of the Axis of homopolarity in which the basic opposition of 'somo' and 'mono', 'in' and 'out' has manifested itself.

In the nuclear atom, for instance, cosmic energy is 'in' as 'mass' and recently we have discovered how to make that 'in' or part of that 'in' 'out'. Though the energy equivalent of mass is given (*e.g.* by Einstein's Equation), the complete convertibility of one into the other is not possible on our 'axis' of practical analysis. We miss the mystery point which makes 'somo' and 'mono' operate in perfect

co-relativity. It is the axis of homoplanarity, which gives and guarantees both perfect convertibility and reversibility of 'in' and 'out' actions.

In our universe of acceptance there is no perfect 'reversing the gear'. A process 'out' from a centre cannot be completely and perfectly brought 'in', and given its perfect fulfilment and repose. The left-hand side of Heisenberg's Equation ($pq - qp$) is not, ordinarily, equatable to zero or infinity. (Examine the right-hand side as to under what conditions 0 or ∞ may result. If, for instance, h in the numerator can be made to vanish, or the denominator. Consider what that means.)

5. *The Cosmic Remainder of Residual Effects.*

In the cosmic process the 'residual effects' accumulate, and there is no resolving them except by realistically affirming the Axis of homoplanarity in its aspects of 'somo' and 'mono'—*samatvam* and *ekatvam*. It is the Axis that makes possible the realization of Pure Principles leading up to *Brahman*. When

Bindu posits itself as that Axis, it becomes the evolvent of 'pure' principle first of all. 'In' and 'out', 'up' and 'down', etc., are not yet subject to curving and refracting space-time conditions. Therefore, convertibility and reversibility are complete without margins of irreducibility; projectivity and invertibility are also 'right' and straight. 'Somo' and 'mono' rule the process. The object of *Sādhanā* (also of *Japa*) is to reach and 'settle down' here.

6. *The Axis is not Static : it Moves.*

Hinged upon its 'origin' (*Bindu*), the Axis must move to evolve and create. Should it move 'obliquely' to its given homoplanarity? That cannot be under the *ab initio* pure conditions (pure plenum, etc.). Its self-projection so as to evolve 'other' planes should be straight (*somo*). And along the Axis of projection and inversion, the 'origin' should remain 'mono' (co-linear).

7. *The Locus of 'Somo' and 'Mono'.*

Suppose we take two positions homowise (e.g. equidistant from O). What can be

the locus of an Axis of projection which is also homo-wise (e.g. equidistant at every point) with respect to the two positions in the original axis? It is the right or perp. projection. Take any point on the projection Axis, join it with the first two points, and you get a 'polar' triangle divided into two homologous rt. Δ s. So long as the operative Principles are pure, the plenum or frame pure, process must be also pure like that. Hence the polar Δ , posited homologously along the Axis of projection is one that first evolves. It is the first pure 'enclosure'. It is the first pure 'derived' Kalā from Bindu positing itself as Axis of homoplanarity, and moving this Axis in an essay of pure (right) projection. Here Kalā is the first 'determinate' product (*Kalita*) of Power's pure descent into the realms of concrete manifestation.

8. *One Example.*

In the first evolved polar Δ , the one Bindu evolves as 3, one Nāda (e.g. the Axis line) evolves also as 3; and Kalā in the above sense, also as 3 (2 homologous Δ s +

their sum). Any number with zero as index (i.e. completely Bindu-wise) is 'mono' (one) ; completely Nāda-wise it is ∞ .

9. *Number Ten.*

The original One persists in evolving. So, $1+3\times 3=10$. This number is given in the first homo-wise polar Δ that evolves from *Bindu* becoming process, and process becoming product. Study also the significance of one and zero.

10. *Implication of Duplication.*

Creative evolution begins with duplication and opposition. It proceeds by integration and co-ordination. It ends with completed unification and realized harmony. The End is original in the sense that Power-Consciousness by positing itself as Fundamental Origin (Bindu) works out as a completed process and perfected result. In this process or 'descent' the 'pure' (right, straight ; 'somo' and 'mono') come first ; they are not abstractions, however, in respect of the concrete 'reals' that emerge 'later'. Pure descent is logical, not temporal ; from Kalā as completely

integrated fulness to Kalā as differentiated and re-integrated partials and phases. Curving and curvature come when the pure homogeneous plenum has so far differentiated itself as to become a 'differential field' with intrinsic 'local' geometry and dynamics. Then process or movement cannot go straight ; projection is not 'right' ; conversion, reversion, inversion not complete. *R* or the *resisting* and *residual* factor comes and accumulates. Power, Freedom, and Harmony become cosmic destiny and chance. Sādhana is an essay of the Will to return to the 'Pure' by reducing the 'R' and its maintaining conditions. Yet, as we shall see in III, curvature in its 'Sushama' or 'Proto' emergence, renders creative act into patterns of cosmic symmetry and harmony.

11. *Rectilinear Procession.*

In the 'purely' evolved polar Δ , we have two rt. *Konas* in 'opposition'. This sets the norm for all rectilinear figures (of 4, 5, 6, 7, 8 sides) to evolve. The rt. *Konas* in them must be in the order of the even numbers (2, 4, 6, 8,). Without duplication, these

give all the numbers (1, 2, 3,...). With duplication, the numbers become even, and measure out the rt. *Konas* in all ascending rectilinear patterns. In the case of the interlaced Δ , for instance, we have the hexagon by joining the six *Konal* points ; and interlacing gives the rt. *Konal* number 8, not 4 (as in the two simply inverted Δ s). The basic relation of evolving rectilinear patterns and numbers is important, because this basically connects the *Yantram* with the *Mantram*. The correlating process is *Tantram*. (Duplication still rules when the curved and wave pattern come ; e.g. in the factor $2 \pi i$).

12. *The Three Vyāhritis.*

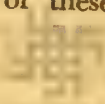
Vyāhritis have been referred to as evolving 'planes'. They (especially, the first three called *Mahā*) are also evolvent 'functions'. For instance, in the homoplanar Axis, the 'Original' Bindu may be 'Svar', the evolved polar Δ or any other plane that results as 'This' is 'Bhūr' ; and the evolving process or movement of the Axis or *Bindu* is 'Bhuvar'. This last is therefore dynamic, *Shakti-lekha*,

and cannot be mere 'void' or 'gap' or 'hiatus'. It determines the evolved pattern and its relation to the 'original'. In *Om*, the *Bindu*, is *Svar*; *Nāda*, *Bhuvar*; *Kalā* (as evolved) is *Bhur*.

13. *The Rt. or Sama-konic Number and Its Practical Significance.*

As in the descent below, the Atomic Number, the Chromosome Number and so on, rule the economy of Natural order, so, more basically, in pure descent and ascent thereto, it is the *Rt. Konic Number* (you may call it 'Somo-Number') of the *Yantram* that really counts and decides. Find the Somo-Number of any individual, and you truly find him. Somo-Number is any pattern's 'spread out' number, inside graph number. Corresponding to this, and underlying this, is the 'in-drawing', *Vīja* or Seed Number. You call it 'Mono-Number'. It is the *Mantram*. It is the *Nābhi* (matrix navel) of the whole basic measure-scheme (*svarūpa-mātrā*) of any object. It opens into, and connects a thing with its *Hṛllekhā*. Besides these two, we have another

'crucial' number, the Homo-Number. It is the right *Tantram*. These basically come under certain 'archetypes'. Given an individual, three issues of compatibility or incompatibility arise : What is its right 'somo', its right 'mono', what is the right way of application of one in respect of the other in the *given* context of power condition ? *Dikshā* is for a potential resolution of these issues : *Sadhanā* for the actual.



III

YANTRAM IN EMERGENCE

1. *Yantram in the Stages of Emergence.*

We have seen that Pure Principles in their 'pure descent' in creative evolution have not admitted of the curvature process. The 'Homo-Axis' is content with its straight or right measure ('somo' and 'mono'), and the circular measure (*e.g.* π) is not yet. The circle, sphere, wave-pattern, etc. are still in waiting. The divergent series, incommensurable quantities (*e.g.* π *e*), imaginary quantities (*e.g.* *i.j.*) are not yet functionally emergent. The Alogical in having to descend into the logical and mathematical, first forges a right 'link', builds a 'straight' bridge, and this follows from the fundamental Power posture and context in which evolution begins. Compare biological evolution from unicellular material. This, however, is an illustration at a mixed and complicated stage of the creative Process. We can carry our mathematics (in its pure and

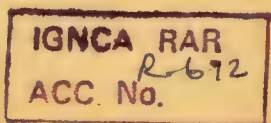
straight form), and even our metaphysics (in its pure principles and categories) only up to the mystery 'link' or 'bridge' at which the unmeasured Alogical wills to become the logical and measurable. Reality descends into, is immanent in, informed and illustrated by these latter ; but it transcends their limiting conditions. The *Bindu* is the Mystery Point that connects this alogical transcendence of the Absolute with its logical and mathematical descent and immanence in creation.

2. The Setu or 'Link' in Three Stages.

The first stage is *Vāra* or *Para* ; the second is *Varāvara* ; the last, *Avara*. Evolution is *Ṛju* (straight and symmetrical) in the first emergence ; *Sushama* (curved and symmetrical) in the second ; and *Vishama* (eccentric and quasi-symmetrical) in the third. This last, in relation to degrees of symmetry presented, may be of different groups. As the first and second emergences are not submerged and lost, but only involved and immanent and implicated in the third, this last can have only

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an appearance or 'face look' of confused unsymmetricality. The confused look of apparent creation can be resolved into serenity and composure : unsymmetricality can be analysed into phases of harmony and components of significance. Theoretically, it is the essay of science ; practically, it is the way of *Sādhana*. Both become possible because the 'Hexagon of Symmetry' still abides and rules in all apparent eccentricities and perversions. For instance, the infinitely varied but beautifully patterned hexagons of icicles on your window panes in a frosty night have all the wild look that a night in chaos may be imagined to bear ; but how and whence do the beautiful hexagons emerge ? Can it be from blind Chance ? Take other examples in Nature—outside and inside.

3. *Numbers and Forms in Emergence.*

In emergence, numbers correlate themselves to forms or power positions and postures. The number One is 'born' when Power posits itself as *Bindu*. Power-in-itself is numberless as also formless. With the emergence of the

first Axis of homoplanarity with its opposition of 'sense', the first One becomes at once $+1$ and -1 ; $+\infty$ and $-\infty$. When the axis duplicates, triplicates, etc. 2, 3, etc. emerge. With right projection from the 'origin' and inversion, come not only right *Konas*, but also $+$ or $-$ power indices of numbers. Whence it follows that any number raised to zero power is one (*viz.* the 'original' position). The first polar , regarded integrally, is number 3, but analytically, $3 \times 3 = 9$; as we have seen. Its *sama-konic* number is 2. Rectilinear forms have their *sama-konic* number in the order of the even numbers; and, without duplication, 1, 2, 3, 4, . . . This also has been seen. Hence, without duplication, that is, as emergence with reference to the first Axis only, a triangle is number 1, square 2, pentagon 3, hexagon 4, and so on.

4. *The Numbers are not Abstract Principles.*

This follows at once from our given Power positions and postulations. Number is at the 'core' of creation as the informing power. For instance, if *sama-konic* number is 2 (*e.g.*

Bindu-Nāda), the resultant or Product (e.g. Kalā) is represented by 3, and its pure evolved form is Δ . In the first or *Ṛju* emergence, Power = *Om*, and this evolves the first Polar Δ Form, and the first Number series—One, Two, Three. Numbers are power-positions; Forms power postures.

5. Self-limiting Degrees of Freedom.

Power as *Bindu* has no limits to its degrees of freedom. This follows from the nature of *Bindu*, as both *full* and *nil*. By positing itself as the Axis of homoplanarity, One self-limitation is set. And as Numbers and Forms emerge, self-limiting proceeds. Power as *Om*, in its first straight or *Ṛju* emergence, evolves from the Basic Alogical Continuum, a system of correlated Numbers and forms (*Mantras* and *Yantras*), which 'sets' the Basic unlimited freedom (*Lilākaivalyam*) to definite conditions of pure logic and mathematics. The unconditioned has 'emerged' into a 'frame' of postulations and definitions—into 'conditions' as yet pure and straight (*Shuddha* and *Ṛju*). But even pure and

straight conditions condition, limit, restrict original freedom. This brings Emergence to a point at which it must *revise* its own character and remodel its process. This opens up new possibilities of both numbers and forms. We are at the upper approaches to the second *Setu. Bindu*, measureless Power to emerge as creation, posits itself as 'one measure' (Eka-Mātrā) and Full Measure (Pūrṇa-Mātrā) as the first *Setu*. Numbers as 'integers' and Forms as 'rectilinear' are evolved. By these the alogical continuum is conditioned as a logico-mathematical structure. Limitless freedom of movement is limited, for instance, between two points *A* and *B*, one movement (*viz.* the straight) is possible. A triangle, square or hexagon will be 'cut' by a straight line which wants to 'pass' through their field. The problem of cosmic evolution is: How again to increase and multiply the degrees of freedom, that in pure *Rju* emergence ('somo' and 'mono') have been limited? How again to 'open up' unlimited possibilities of movement (*e.g.* from *A* to *B*, inside and outside a Δ or square and so on),

which the cosmos with its untold forms and measures of symmetry and harmony requires ? How can all the actual patterns in Nature, straight or curved, that render her into a melody and pictures of harmony, emerge ? This can be possible if *Bindu*, as *Eka* and *Sama-Mātrā* also posits itself as *Ardha* and *Sushama Mātrā* : allowing, on the one hand, fractional numbers, incommensurable and imaginary quantities (such as π , e , i) to emerge, and, on the other hand, curved forms of various kinds correlatable to such *Ardha*-inspired numbers.

6. *Ardha as the Second Setu.*

‘*Ardha*’ is a mystic word which does not mean simply ‘half’. It is a mystery function of Power by which the *Ṛju* can emerge as *Sushama*, opening up untold possibilities (folded up in *Bindu*) of symmetry dimension and harmony reproduction. In this way, the pure Δ pattern (*Ṛju*) becomes a wave pattern (*Sushama*) ; a circle is inscribed or circumscribed relating to rectilinear forms ; the ‘lotus’ blooms with its beautiful symmetrical curves. These ‘second’ emergent *Yantras* (with their

numbers or *Mantras*, such as, ii, e, i, etc.) 'carry on' emergence 'halted' (so to say) at the first stage, into fresh and fresh avenues of harmonic reproduction and fulfilment.

7. *The Third Setu.*

Ardha is not only a harmony producer and reproducer, but a persistent 'carrier' (from root *ṛdh*). Hence, waves 'interfere', circles intersect, curves become 'eccentric', and so on. So, cosmic emergence at the 'appearing' stage 'looks' *Vishama*. Original Freedom which manifests as unlimited richness of harmony, is 'chained' and narrowed down into a mere hint or suggestion. It is however never wholly or really so. The veiling and refracting factors are there; but primordial chaos is ignorance and 'out-of-tune'-ness. The object of *Sādhana* is to make the 'unseeing' and 'ungetting' 'Ardha' in us see and realize All.

8. *Creation and Pre-Creation.*

The three orders of Creative emergence bear a 'face look' of being in time; they seem to be coming one after another. But the descent is *not* temporal in our sense till the

third *Setu* is passed. When the Perfect *Bindu* is given, all is ; and, to Perfect Reason, creation is complete. As when the Δ or the circle is given all its numberless properties are given. But the *Bindu* is also Power to posit and see itself renewing and reproducing, both graphically and serially, *ad infinitum* ; and to evolve as 'centres' of appreciation and reaction in phases, partials, segments, 'quanta'. If *Bindu's* own positing be called Pure Creation, the emergence of the logico-mathematical order is Proto-Creation, and both in respect to the third emergence, may be called Pre-Creation. 'Logico-mathematical' means Number and Forms together with their basic meanings and relations. Pre=Radical. It is clear that the logical premise or the mathematical precondition is not temporal sequence.

IV

POWER as OM : OM as Omnipotence

1. *Is Power 'Brute' ?*

The creation is an epiphany of Power Divine. It is so even in its 'final' (or third) emergence. So that creation cannot be crude, and Power brute. It can only sometimes 'look' so without ever being so in reality. The lowliest dust is 'coarse' only at its crust ; its core picture (drawn after the *Hṛllekhā*) must be akin to the basic symmetry and harmony in nature patterns. Of the two symmetry and harmony—the former especially relates to 'Form' and the latter to 'Number'. And the two are correlated. 'Sym' = 'somo' ; 'mony' = 'mono'.

Since these are Power 'postures' and Power 'positions', the humble dust is 'humble' only in its appearing mask. In its substance (which in part only is its physical mass), it is Power unmeasured. Because the 'core' of all individual 'cores' in creative evolution is *Bindu*. *Bindu* in itself is not individual. Nor,

as the Matrix of all evolving polarities, can you call it universal. It is Basic, Fundamental. It is Power whole and indivisible (Pūrṇa); but with respect to all evolved, patent polarisations and specifications, it is the 'Null Point' (Shūnya). In this latter aspect (Kalā), *Bindu* is the Magnum Matrix of Power as Evolvent Neutral (*i.e.* neither negative nor positive). From that original neutrality is evolved the First Axis with its opposition of 'sense' or polarity.

2. *The Plenum becomes a Field.*

In the first or Ṛju emergence, Power as Pure Continuum and Plenum conditions itself straightwise, and the evolved positions and postures (number and forms) are Ṛju. The Pure Plenum is thus rendered into a pattern of intrinsic field geometry and its basic number relations (straight and simple). The Pure Plenum has become a Ṛju 'Field'. This becoming as such, limits its own freedom of process. The second Emergence is an essay to make the Ṛju self-limiting Field pliable and negotiable to a maximum degree by the

evolution of symmetry curvatures and their corresponding harmony functions.

3. *The Third Setu as Critical Juncture.*

But by these two Emergences (*Rju* and *Sushama*) the field of creative process as a whole is further conditioned. The maximum leads to a 'critical juncture', viz. the third *Setu* (Note III). Creation cannot 'carry on' with its newer and newer lines of movement *ad infinitum* without re-adjusting and revising its *Sushama* field pattern. The field tends to become 'pre-conditioned' too 'thickly' or 'densely' (so to say) even by such patterns to meet ever new requirements of unlimited creative process. For this, Nature 'hits upon' a double device.

4. *Nature's Double Device at the last Deal.*

The first is to allow for eccentric and uneven (*Vishama*) curvatures and folds ; and the second is to 'tie or pack up' (stabilize) and 'localize', as closely as possible, the finally emergent results. By this latter device, harmony waves are made to behave as quanta

and particles ; rhythmic pan-zoic pulsations as cellular and nuclear ; the harmony pattern of the cosmic mind is 'contracted' into 'closed' ego-factor and ego-function. By this latter device, again, the last emergents are, as nearly as possible, tied down to determine space-time specifications. The margin of indeterminacy, the residuum of irreducibility however, continue to remain. The last phase of emergence only 'carries on', but never supersedes or suppresses the basic and prototypal creations. That cannot follow from the first Principles. The pure and proto cosmos has now seen itself as 'cosmic dust' (physical or otherwise) ; in such cosmic context Nature allows for possible eccentricities and unevennesses.

5. *Probability Function and Statistical Universe.*

At the third *Setu*, Probability 'comes', and negotiates between Pre-creation and our customary 'average' creation. Nature has set down a certain product or result as a 'practically' stable 'narrowed' and specified

objective. Total harmony has been 'piece-mealed' into a 'note' that one can 'catch' or 'seize' upon. To a process starting from a given here-now point, Nature says this: Take your chance of going to that objective (product or result). You cannot simply go straight, because the pre-conditioned context of positions and postures does not permit it. Nor can you faithfully follow the proto-patterns of symmetry and harmony, because your objective may not be in homo ('somo' and 'mono') relation to them. Your given field is heterogeneous, so that your course will be 'heterodox' (eccentric and uneven). Yet there are several possibilities; your course is not 'stereotyped' but 'statistical'.

6. *The 'Mean' taken Phase-wise and Cross-sectionally.*

So Nature's last deal is a deal in dice. We call it 'last', but creation is unending. We take it phase-wise, and sometimes, even cross-sectionally. What we commonly appreciate as a particle of dust, as an atom,

or any other 'thing', is a 'mean', an 'average', and that 'mean' is also taken in phases and cross-sections. It is a pragmatic being, a conventional entity. So also with our 'drawn' curves of processes and movements.

7. *The Core-Picture and the Home-line.*

But there is an unmistakable suggestion that there must be 'Core pictures' of things and processes (if we can speak of them analytically). Not only so ; that there must be a 'home-line' progression of such pictures leading to *Hṛllekhā* (as 'heart picture') and *Bindu*. The former is the matrix of 'individualized' being and becoming. For instance, the First Axis is the *Hṛllekhā* of homoplanarity ; the first Polar Δ of the pattern—*Nāda*, *Bindu*, *Kalā* ; Point, Process, Product and so on. Think also of the interlaced Δ . It is the *Hṛllekhā* of what ? But in these cases, the *Hṛllekhā* is 'drawn' at the 'evolved' end. What is it at the *evolving end* ? The evolving end rests in *Bindu* which refuses to tell.

8. *The Pointer in Modern Outlook.*

• But we are not in the home-line in our 'accepted' reactions and reviews. The conventional physical atom, living molecule, 'mind dust', and so on, made us wander farthest abroad half a century ago. Later re-orientation of outlook and methods, has, no doubt, given a suggestive 'right turn', but as yet, not an inspired 'right-about-turn' which is required. The mathematical universe in which probability function and statistics have an important part to play, has rounded off many of the unsymmetrical angularities, and smoothed many of the unharmonic eccentricities. This points to the 'proto' and 'pure' patterns in things. But the pointer is still vacillating, not steady. *Bindu* has beckoned through *Hṛllekhā*; but the message has not yet been received and rendered.

9. *The Atomic Energy torn from its Home-affiliation.*

Take for instance, the 'physical atom'. We now know it 'nuclearly' and use it intradynamically. The tiniest 'mass' is born as

colossal energy. But with what cheering results and prospects so far ? It has not been so, but, on the contrary, the world is threatened with atomic destruction, because, firstly, the 'physical mass' has, so far, been taken 'cross-sectionally', and Nuclear Physics has missed the 'home-line' leading to the 'Nābhi' (Navel), 'Hṛllekhā' and 'Bindu' which is the Perfect Focus and Fount of Power as Life and Consciousness. And secondly because, the 'divergent nucleus' has been 'forced' in a way which has made the enormous energy of fission torn from its 'home' affiliation and family concert with basic symmetry and harmony patterns. That energy is, therefore, like the giant released from the sealed vase by the poor fisherman in the story.

10. *Power as Life and as Consciousness,*

Yet, in the 'home-line', both Life and Consciousness, in consort and concert with the basic 'Hṛllekhā' patterns, are capable of releasing mass-energy to a wonderful extent and degree, and transforming this into new constructive and creative patterns. The energy

thus released and transformed is more and not less potent and wonderful than that of the atom or hydrogen bomb. Look at a tiny germ or seed that soon 'covers' the whole planet; at a human 'Master Self' that creates and re-creates a world order and dispensation.

11. *Energy exiled as Energy brought-home.*

Creation and re-creation into ever newer and fuller and richer patterns are the 'prerogative' of Life; physical mass-energy is the 'fuel' material, it is no concern of its to design, devise, create. And the role of consciousness is supreme. The 'home-line' from *Bindu* and *Hylekhā* is, essentially, a *creative* line. At the third *Setu*, where eccentricities and unevennesses (as 'matter') apparently emerge, destruction also comes, and is often more in evidence. More seeds perish than fructify. Yet, Nature's own economy does not, ordinarily, lose its balance (Dharma). The 'Hexagon' is still at the heart of things and rules. By atomic fission by 'violence', that rule is seriously disturbed. It is *not* in the balance line, in accordance with the 'homo'

Axis, of Creation's harmonic progression. It is *Krūra* (diabolically violent) and *Jimha* (unharmonically oblique). Therefore, we must turn back, and essay to 'open up' the misled 'home-line' again with a science and technique which shall lead into mines and channels of Power greater, fuller and higher than atomic energy. Modern achievements will not be 'scrapped', but revised and revalued in that consummation devoutly to be wished for. Energy exiled will be energy brought-home.

12. *Kundalinī—How to rouse Her.*

Creation works through a harmonic system of 'Brakes' and 'Makes'. *Bindu* as Perfect of Power to 'Make', puts on a system of 'Brakes' (in harmony relations) as creation proceeds. The 'last' Brake first stabilizes, and then condenses Power as material mass. We cannot afford to break off the last 'Brake' or smash it up. We can, however, with material as well as spiritual advantage, 'reverse the order,' in which Creation has descended down to *this*. Then the Power even under the last

Brake will be recognised as *Kundalinī* ('coiled' cosmic Power-consciousness) 'asleep'. Our foremost essay then will be 'How to rouse Her ?'

13. *Om as co-ordinating Four Basic creative Functions.*

Creation is a concerted system of 'Makes' and 'Brakes'. 'Make' has its opposite in 'Break'. But 'Brake' is not break ; it is the consort of 'Make'. They carry on and fulfil each other. 'Brake' is self-limitation for further creative action. The 'Brake Principle' in pure and proto creation is 'Tapas', and the 'Make Principle' *Kalpanam*. *Ikshanam* 'sees' that these are in consort and concert with each other. As Basic 'Will' to be and become, it is *Kāma*. The four co-ordinate Principles are consummated in *Om* as Power. *Bindu* is *Kāma* ; *Nāda* is *Ikshanam* ; *Kalā* is *Kalpanam* and the Mystic '*Ardha*' is *Tapas*. *Ardha* gathers in and 'coils up' so that new creation can draw upon a revived undepleted reserve of Power. It is Shakti's *Yoga-nidrā*. *Shakti* as *Om* creates, sustains and re-absorbs.

14. *Atomic Physics is not to be contra-indicated in relation to Om.*

So that at *our* end of the creative descent, our vital reactions (even in the matter of Physical explorations and adaptations) must not be contra-indicated in relation to the basic scheme of *Om* as Power. Atomic nuclear energy is, at the core, *that* Power in *Tapas* : that Power has to be 'roused' after a basic pattern, *viz.* rousing the *Kundalinī* by appropriate *Mantram* and *Yantram*. Science must set herself on an earnest quest for *these*, that means *not* that her modern methods have to be mostly abandoned ; but that a New Path (the 'home line')—whether call it mystic or no—have to be opened for re-orientation, re-valuation and sublimation of the titanic forces 'let loose'. Only 'let loose' forces can be our unmaking. They are contra-indicated in relation to *Tapas*. Our 'own' apparatus (as embodied Power-Consciousness) must set the pattern for our laboratories to suitably reproduce. The Mystic Path has been called (in Indian Mysticism) the Path of *Sushumnā*.

It is Creation's own 'home line'. The system of six *Cakras* (each with its *Mantram* and *Yantram* presided over and ruled by *Om*) is also a basic cosmic scheme which Nuclear Physics, for that matter, cannot wisely and safely ignore. It *will* not do merely to utter—*Ignoramus* ; because to know *this* is to know all that surpassingly counts in existence. Atomic disruption and total death cannot, surely, be the 'near' (not far-off now) 'divine event' to which the whole creation moves. Energy adversely exiled is atomic death ; Energy harmoniously brought home is supra-atomic Life.

15. *Atomic Death and Supra-Atomic Life.*

Energy, to be thus brought 'home' must be evoked (*e.g.* in the atom) by a method inspired by the rousing of *Kundalinī* and her ascent along the *Sushumnā* : that is to say by the immensely powerful focussing of harmonic resonance vibrations (*e.g.* Super-sonically). It is, in creation, the function of the 'rising' *Om*. Power, suited to work in the 'home' or 'life' line, must be 'born' in

'harmony', and not in 'violence' (e.g. bombardment). Then, the Energy thus evoked, must not be allowed to 'get out of hand' (like the poor fisherman's giant), but *stabilized*; then, the stabilized energy should be made to '*flow evenly and canalized*'; next, the 'flowing' energy should be raised to a level where it can focus itself for the creation of symmetry forms and harmony functions. This is the renewing and recreative phase of the energy released in the beginning. Then, the created symmetry forms and harmony functions should be 'non-localised' and given universal availability and application; it should be as common and as free as the 'atmosphere' we breathe in; finally, that energy should be laid against a background of cosmic repose and tranquillity, serenity, light and peace. This journey's end is essential, because without it, the wisest lead of power will not prevent 'entropy' conditions from getting accumulated. At this last phase of the 'Mystic Path' process, the 'setting' *Om* is to 'make the way'. The basic 'sound body' of the first stabilizer is ॐ (*Lam*); for the

second phase वं (*Oam*) ; for the third रं (*Ram*) ; for the fourth यं (*Yam*) ; for the last (हं) *Ham*. It follows that, super-sonically powerful to the requisite critical point, these 'harmonic systems' are capable of working out the desired succession of creative wonders.

The core of the Atom is like the hen in the fable which laid golden eggs. Modern methods have ripped open the hen's abdomen, and *A. Bomb*, *H. Bomb* are issuing forth. These bomb-making but world un-making methods have, to a large extent, been 'forged', by the exigencies of destructive war ; and not 'inspired' by the positive requirements of harmonised creative peace. For *that*, Power is to be 'divinised' as *Vyoma*, and not brutalised as the Bomb. Power should be evoked, not provoked. Power as 'Vyoma' sustains cosmos ; by Power as 'Bomb' it lapses in chaos.

SOME SALIENT POINTS

1. Power is consciousness ; in which Power as Matter, Power as Life and Power as Mind are grounded without intrinsic or external limitation. Consciousness is Being, and the Basic Bliss of Being (*Sat-Cit-Ananda*).

2. It wills to *become*.

3. For this, It posits itself as *Bindu*—the Perfect Power-Point. It is, as such, the Perfect Cosmic 'Seed' or 'Origin'.

4. It is the Mystery Point that negotiates between the Alogical transcendent and the Logical Immanent (the Cosmic as Reason rendered).

5. It is at once One (*Eka*), Full (*Pūrṇa*) and Nil (*Shūnya*).

6. From It proceeds a 3-Phase evolution (creation) : *Rju* (Straight), *Sushama* (symmetrical), and *Vishama* (apparently eccentric).

7. The three are connected by 'leading links' (*Setu*), but creation is not in time

relation except at, and after, the third *Setu*. 3 aspects are, therefore, called 'emergences'.

8. Number and Magnitude relations (starting with opposition of sense, direction, etc.) evolve from *Bindu* which is the Magnum Matrix.

9. In all emergences starting with *ṛju*, a fundamental or basic 'frame work' is first posited, logically and mathematically. Thus *Bindu*, posits itself as the original Axis of Homoplanarity with its opposition of sense and direction; 'homo' differentiates itself as 'somo' and 'mono', evolving Magnitude and Number.

10. The Basic Evolvent of Number relations (*e.g.* wave frequency, atomic number, chromosome number, etc.) is *Mantram*; that of Magnitude relations (*e.g.* wavelength, all forms and patterns) is *Yantram*; and what correlates the one system of relations (*e.g.* formulae and equations) with the other is *Tantram*.

11. The first is fundamentally represented by the trinity—*Bindu*, *Nāda*, *Kalā*; the

second by rectilinear sama (right)-konic, and circular (conic); the third by origin (point) co-ordinates, and Process or Movement (curvature.)

12. The Matrix of Mantram, especially, is *Bindu*; of Yantram, *Kalā*; of Tantram, *Nāda* (note the roots *Kal* and *Tan*).

13. Mantram as perfect (Omnipotent) is *Om*; Yantram as such (Omnipresent) is the Δ and *O*; Tantram as such (Omnivalent) is the positing in fact of the Mystic *Ardha*. (The mystery 'link' that connects the potential and actual).

14. The above is Nature's own basic scheme of Being and Becoming.

15. Nature evolves through a system of 'Makes' and 'Brakes'—starting with *Bindu* as the supreme Make and Brake Principle.

16. At our level, in matter, life and mind, this natural ratio *M : B* sets the norm of Nature's economy. Examine, for instance, the ratio as rest energy and moving energy in the units of matter.

17. Science, at present, examines and explores this energy segmentally, cross-sectionally and by 'capture' and 'rupture technic'. The outcome is not reassuring on the whole, so far.

18. That ratio taken as an evolving whole, and in the direct 'home line' with Bindu Brahman is *Kundalinī*. The direct home line from *Kundalinī* to the highest level of Perfect Realization and fulfilment, is the mystic path of *Sushumnā*—Power's natural line of Ascent and Descent in Creative Evolution. That path, therefore, is a cosmic principle which is illustrated in and not confined to the human or any other body.

Lam, *Oam*, and so on—the five *Radices* of the five Cosmic Principles (*Tattvas*) and five 'Centres' (*Cakras*) presided over by *Om* at the higher Sixth 'Directive' (*Ājnā*)—are to be brought into concerted operation along the *Sushumnā*. *Oam*, *Lam*, etc. are, thus, the Matrices of both macrocosmic and microcosmic harmony function patterns in Power's evolution and involution processes. For example, the six *Rāgas* of Indian Classical

music evolve out of them. The Rāga *Dīpaka*, for instance, evolves from *Om Ram*, *Megha* from *Om Oam*.

19. To 'rouse' Kundalinī, therefore, is to get into that 'home line' leading to the Mine and Centre of Creative Power working in perfect freedom and harmony.

20. And here alone Perfected Power is consorted with Perfect Light and Bliss.

21. So, with this blessed end in view, let all science and all undertaking unite in the spirit of communion and fellowship—as the closing Hymn of Rgveda has it—'Samgacchadhvam....etc.'.

VI

SOME BASIC CONCEPTS

1. Brahman is Reality as the Alogical Absolute. *Alogical* means—what is immanent in, but transcends what is logically thinkable and predicable.

2. The same as Power Divine to be and become all, logically thinkable or not, is *Bhagavattā* (*Mahāmāyā* or *Maheshwara*).

3. Power is *Shakti* : Its essence is *Sat* (Being), *Cit* (Consciousness), and *Ananda* (Basic Bliss of Existence and Becoming).

4. Its Will to be and become is *Kalā* in the fundamental sense.

5. It posits itself, for this end, as the Perfect 'Origin' and also 'End'. This is *Bindu*.

6. *Bindu* is Perfect Potency ; this as Perfect Patency is *Nāda*.

7. Creative Process relates to, and is determined by, these two Perfect Limits. The relating and determining Function is also *Kalā* (in the 'deriving' sense).

8. What results or is produced is *Kalā*, also (in the 'derived' sense).

9. So *Kalā* is the Evolvent, the Evolving and the Evolute.

10. As the first, *Kalā* is the whole : as the second, Phase or Aspect : as the third, Partial or Component.

11. What links up and correlates what 'given', or 'going to be' to its postulate, premise or pre-condition is *Setu*.

12. Brahman manifesting as One, Undivided, Omnipotent 'Measure' (*Mātrā*) is *Ekamātrā*.

13. The measure as *Brahman* evolves (with the 'help' of *Setu* or the Principle of Basic Correlativity) as, and in, different aspects of which one is *Homo* (*Sarūpa*) differentiating as *Somo* (*Sama*) and *Mono*

(One) : Ownness, Evenness (Uniformity) and Oneness (Unity).

14. Another is : *Pāda* (Range or Sphere), *Kalā* (Gradation), and *Kāshthā* (Limit or Culmination).

15. Still another is : *Ṛju* (Straight), *Sushama* (Symmetrical) and *Vishama* (Eccentric).

16. The Evolvent Principle, both as *Mātrā* and as *Setu* in all these is *Ardha-Mātrā*.

17. *Ardha-Mātrā* is, also, the *Setu* of withdrawal (*Upashama*) from the creative *ensemble* (*prapañca*).

18. Besides as aspect, A. M. also operates as *Function* : hence, *Mantram*, *Yantram* and *Tantram* (see Preface for explanation).

19. What co-ordinates (*i.e.* brings to a common 'point of reference') components and lines (axes) of Power-manifestation is *Vyāhriti* (*e.g.* a system of Co-ordinate axes with reference to a 'origin' in *Yantram*).

20. This is, basically, threefold : 'This' (*Bhūr*) ; 'That' (*Svar*), and their correlating

and interacting (not therefore 'void') 'Interval' (*Bhuvār*, neither 'This' nor 'That').

21. Creation is 'original', being the free manifestation of *Ānanda* (Basic Bliss and Joy); yet it looks like, and is analysable as, a 'pre-established' picture (of harmony and other wise). It is so in the final emergences to logico-mathematical appreciation.

22. In these *Desha*, *Kāla*, and *Dik* descend into the realms of cosmic relativity analysis as space-time-direction.

23. The relativity analysis pictures point to a 'basic scheme' and/or, 'heart-throbbing' of things and relations; to *Hṛllekhā* and foundationally, to *Bīndu*.

24. To open up the 'direct home line' to this is *Sādhanā*.

25. There is an unlimited Reserve Bank Power given in everything evolved, which is *Kundalinī*.

26. The 'direct home line' of Power's ascent and descent between unlimited potentiality and limitless availability or manifestation is the 'mystic path' *Sushumnā*.

27. The ascending and descending control and co-ordinating Centres, corresponding to different orders of Power planes and dimensions, are the *Cakras*.

Note that all these are Cosmic Principles illustrated in various fields of experience.



VII

THE WAY THAT MAY MISS AND MISCARRY

It has been suggested in these Notes (especially at the end of No. V) that the modern 'technique of rousing *Kundalinī* (the 'coiled' immensity of Power in things) has not only missed but 'blockaded' the 'direct home line' of Power's creative, harmonised ascent and descent. It has also been called the 'rupture and capture' method. For creative, harmonised, fulfilling progress, this must be substituted by what one may, without euphemism, call the 'rapture and culture' method. By 'rapture' is meant the basic harmony thrill of the fundamental joy of Existence. 'Rupture', on the other hand, is the blast, the smash of disruption and death. The contrast of culture and capture is patent. With respect to Power's 'home line' (*Sushumnā*), one method (*viz.* the modern method of atomic fission by bombardment) is 'opposite', while the other is 'apposite'.

The end or outcome of the one has been the dreaded Bomb ; the origin and culmination of the other is *Vyoma*—Om as the dynamic background and fulfilling repose of cosmic harmony (*Chandah*). Apparently, there is no logical nexus, no intrinsic necessity, connecting atomic fission by neutron bombardment and the atom or other bomb. Really, however, the choice and adoption in practice of a particular method, means or *modus operandi*, out of possible others, is not immaterial in respect of whether you have the Bomb (for example) in view or *Vyoma* ; whether, in other words, you are definitely aiming at harmonised, creative achievement, or simply go under a cover of 'scientific neutrality' when others plot for a deluge of destruction and chaos by switching on the fuse of total disruption that you have shewn them. Theoretical neutrality should have no *liason* with applied brutality.

Yet the mine of tremendous power you have shewn them—the *Kundalinī* in matter roused—must be worked upon : the fisherman's vase unsealed cannot be sealed again and cast into the sea. Only like the fisherman's

giant, again, it must not be allowed to hold him by the neck as his poor victim. Power thus released must not get out of control ; and the way and the means of working up this power must not be such as to put a premium on the devil in us playing his wrecking game on the entire system of spiritual, moral and social value, validity and valour.

Atomic energy is required for the purpose of blasting the inner rings of matter resistance, and to make unbound the Prometheus' enchained in them. The brutest bonds of matter must go, so that Life may rule and the Spirit reign. A rock-bottom resolution of matter is needed so that Power in its higher and ampler dimensions may stabilize its foundations and begin its creations of increasing usefulness and beauty. Let the 'nucleus' yield and open. So that you can get into the 'core', 'heart', 'Point' or *Bindu* (Divine Life and Consciousness as Perfect Potency).

Modern weapons of atomic assault have shattered the nucleus : they have roused the hooded 'Serpent' circling round Shiva's (the Principle of Good) matted locks. But, as yet,

there is no cheering suspicion of the Divine Outflow (*Gangā*) that is 'hidden' inside the locks. Let the shattering forces miss the 'line' or miscarry beyond the nuclear mass, and you have the chaos let loose. Let it follow the kindly lead, in increasing strength, light and harmony, of the Source of all that is and becomes and you have creation nearing and realising 'the far-off divine event'. Creation does not begin till you come to the 'core' (*Nāvi*) where Life is—not as a by-product but as the cosmic Evolvent (*Prāna*). Beyond and underlying this is the 'Heart' (*Hṛt*) which pulsates as the All-centre of Joy-consciousness, guaranteeing freedom and fulfilment even to the meanest molecule of existence. Finally, realise *what* connects, harmonizes, and consummates all individual and collective path-seeking and endeavours. The path-seeker cannot afford to rest on the 'mine' that he has laid with its lighted 'fuse' : his nuclear assault must be a prelude to his coming to the core and heart and source of all. This is *Yoga*—the 'direct home line.'

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VIII

SIGNIFICANCE OF THE SYMBOL OM ON THE

ऊर्ध्वशुण्डमधःशुण्डं द्विधा व्यावृत्तशुण्डकम् ।

सर्गविसर्गसन्धीशं नौम्योद्धारविनायकम् ॥

[From 'Japasutram' Pt. IV.]

The mystic figure of Vinayak or Ganesha is a living symbol or image of Omkara. Ganesh wears the head of an elephant and as such the trunk occupies a prominent position in the figure. This holds a deep significance. In the variously inspired images of Omkara, the trunk is found depicted in three different and distinct postures : sometimes it is up-raised, sometimes it hangs downwards in the natural manner and again it is shown in the middle as a double trunk in which the ends are curled up and down. The first symbolises the movement of creation or evolution ; the second that of dissolution or involution ; and the third, the neutral nexus or the ground of equipoise between the two (as on the cover where the up-turned end is shown).

As we engage ourselves in the chanting of Omkara we must reverentially bow to Vinayaka as the Lord presiding over the three basic functions of creation, dissolution and harmony, which the vibrations of Omkara (A, U, M) also signify.

GLOSSARY OF SANSKRIT WORDS

(Figs. against words are page Nos.)

AKHANDA-VYAPIKA-CIT-

SHAKTI (12) .. INTEGRAL CONSCIOUSNESS-
FORCE.

ARDHA MATRA (vii) .. SEE P. 55.

AVARA (25) .. LOWER.

BLJA MANTRAM (9) .. 'SEED' FORM OF ANY MANTRAM.

BINDU (vi) .. SEE P. 50 & 53.

BHUR (21) .. THE PLANE OF 'THIS' CON-
SCIOUSNESS, LIT. THE EARTH.

BHUVAR (21) .. THE INTERMEDIATE PLANE
BETWEEN 'THIS' AND 'THAT'.

DIKSHA (23) .. INITIATION ; THE MYSTIC
'AWAKENING' OF THE DIS-
CIPLE EFFECTED BY THE
MASTER.

EKA MATRA (30) .. ONE UNDIVIDED MEASURE.

EKATVAM (16) .. ONENESS.

GAYATRI (10) .. A FAMOUS VEDIC PRAYER USED
WIDELY IN MEDITATION.

HRILLEKHA (iv) .. THE CORE-PICTURE OR BASIC
PATTERN.

ICCHA (9) .. THE SUPREME WILL-TO-BE.

IKSHANAM (II) .. SEEING, THE FIRST FLASH OF
THOUGHT.

JNANA (9)	.. KNOWLEDGE.
KALA (FUNDAMENTAL) (1)	.. THE EVOLVENT PRINCIPLE
„ (DERIVED) (9)	.. PHASE, ASPECT, PARTIAL. (SEE PP. 1 & 2).
KALPANAM (43)	.. THE SUPREME CREATIVE IMAGINATION.
KONA (8)	.. ANGLE.
KRIYA (9)	.. THE CREATIVE ACT.
KUNDALINI (42)	.. THE COILED POWER OF CONSCIOUSNESS.
MADHYAMA (9)	.. ONE OF THE <i>planes</i> OF SPEECH.
NADA (9)	.. LIT. "SOUND", SPECIALLY IN THE UTTERANCE OF 'OM'.
PARA (25),	.. HIGHER.
PARAVYAKTA (viii)	.. THE SUPREME UNMANIFEST.
PARIMEYA (12)	.. MEASURABLE.
PRAKASH (2)	.. PURE CONSCIOUSNESS OR THE PRINCIPLE OF BEING.
PURNA-SAMBRODHICA- CIT-SHAKTI (12)	.. THE COMPLETELY CONCENTRATED CONSCIOUSNESS-FORCE.
PURNA-SAMSADHIKA- CIT-SHAKTI (12)	.. THE COMPLETELY EFFECTUATING CONSCIOUSNESS-FORCE.
SAMAKONIC (22)	.. OF EQUAL ANGLE.
SAMGACCHADHVAM (52)	.. MOVE TOGETHER.
SAMA MATRA (30)	.. EQUAL MEASURE.

SAMATVAM (16)	.. HARMONY.
SAMKREYA (12)	.. AN OBJECT MEASURABLE IN THE ORDER OF NUMBER.
SETU (viii)	.. LINK.
SHAKTI-LEKHA (ii)	.. POWER PATTERN.
SHIVA-SHAKTI (3)	.. CONSCIOUSNESS AND FORCE.
SUSHAMA (20, 25)	.. HARMONIC.
SUSHAMA MATRA (30)	.. HARMONIC MEASURE.
SUSHUMNA (44)	.. THE YOGIC NAME OF A MYSTIC CHANNEL OF LIFE.
SVAR (21)	.. LIT. HEAVING : THE PLANE OF 'THAT' CONSCIOUSNESS.
TAPAS (43)	.. THE GATHERING IN OF CREATIVE POWER.
TRIKONA (7)	.. TRIANGLE.
UDITA-NADA (viii)	.. RISING VIBRATION OR MANIFEST SOUND.
VARA-DAKSHINA (6)	.. LIT. LEFT AND RIGHT ; MINUS-PLUS POLARITY.
VARA (25)	.. SUPERIOR.
VARAVARA (25)	.. LIT. SUPERIOR-INFERIOR.
VAYU (ii)	.. LIT. WIND OR AIR ; THE PRINCIPLE OF LIFE.
VIJAM (ii)	.. LIT. THE SEED ; THE SYMBOLIC SOUND.
VILAYA-NADA (viii)	.. THE SETTING VIBRATION-SOUND RETURNING TO THE UNMANIFEST.

VIMARSHA (2)	..	LIT. REFLECTION ; THE PRINCIPLE OF BECOMING.
VISHAMA (25)	..	UNHARMONIOUS.
VYAHRITIS (12)	..	TECHNICAL NAME FOR THE SEVEN PLANES OF CONSCIOUSNESS.
VYAKTA (viii)	..	MANIFEST.
VYAKTAVYAKTA (viii)	..	MANIFEST-UNMANIFEST.
YOGA-NIDRA (48)	..	LIT. THE SLEEP OF CONCENTRATION i.e., THE GATHERING IN OF CONSCIOUSNESS BEFORE CREATION.



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